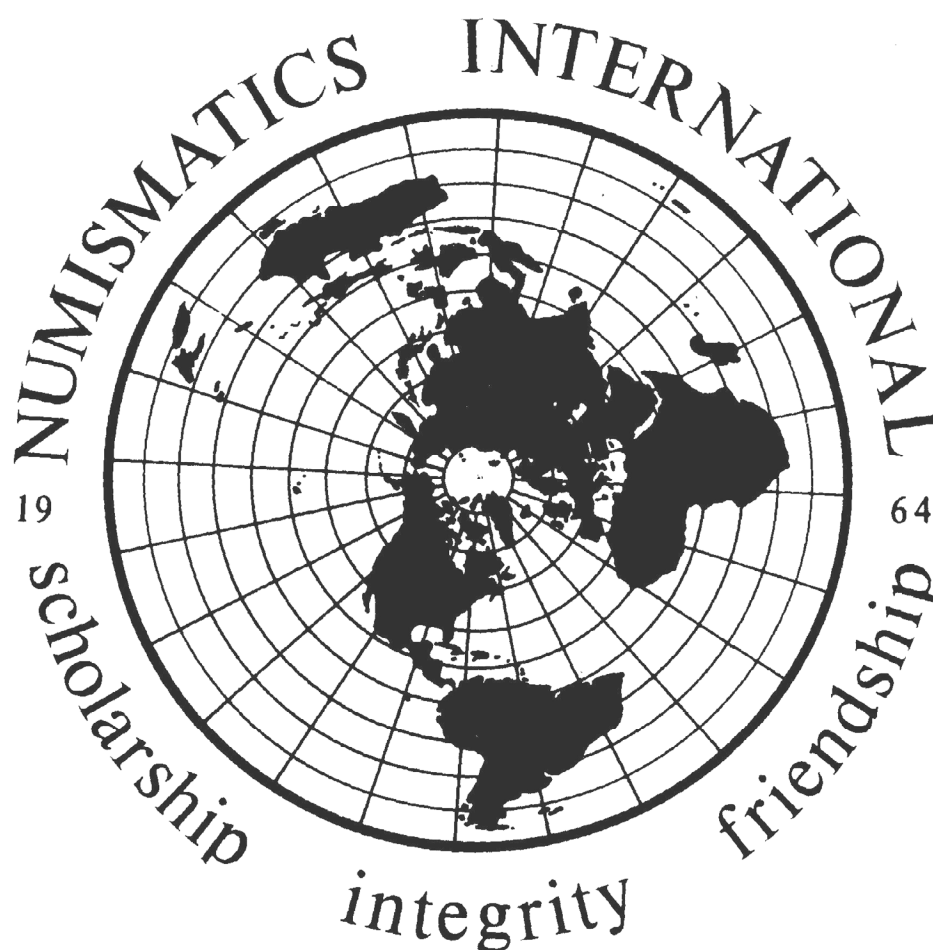


# NI Bulletin

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*NI*

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Welcome to the first issue of the 2010 bulletin. I am excited about it and hope that you enjoy reading it. We start with an article from guest contributor Alexander Ruske about an unusual overstrike for Portuguese Angola. We follow this with articles on ancient, medieval, European, South American and Mexican coins.

*continued on page 9...*

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**Numismatics International, P.O. Box 570842, Dallas, TX USA 75357-0842**

**An Overstrike of a 1 Macuta (1770) over a XL Réis (1778–1784)**  
**A Specimen in the Woldan Collection of the Austrian Academy of Sciences**  
**Dr. Alexander Ruske**  
**Austrian Academy of Sciences, Numismatic Commission**

The Woldan Collection is a remarkable collection of “geographic items” created by Dr. Erich Woldan (7.10.1901-8.1.1989), an Austrian lawyer, who soon developed a special interest in the history of explorations, geography and related subjects. He devoted nearly his whole life to this topic and built up a unique collection, which has not only become the most important private collection in this field of research, but ranks second only to first rate public libraries. His library has grown to the size of more than 11,000 works from the period ca. 1500 to 1918 with approx. 20,000 volumes, pamphlets and maps, including also globes and coins.<sup>1</sup> After his death the collection was donated to the Austrian Academy of Sciences.

The identification and classification of the coins unveiled a Portuguese coin of the 18th Century, a 1 Macuta of Portuguese Angola struck in the year 1770 in Lisbon, which is of special interest (Figures 1-3). At a first examination, in fact, it appeared to have been issued during the reign of José I (1750–1777) and later countermarked under Maria II (1834–1853),<sup>2</sup> (Figure 7). A closer look revealed on the other hand traces of an overstrike (obv/rev, rev/obv), as remnants of the original obverse, namely fragments of a high crown and the legend, are visible at 5h of the reverse. The still recognizable legend reads MARIA? E [...] III [...] REGES.

Also on the obverse the legend of the undertype is partly preserved, reading PECUNIA [...] T ORBEM. These details lead to an identification beyond any doubt of the original coin as a Portuguese XL Réis, which was struck between 1778 and 1784 in Lisbon by Maria I and Pedro III (1777–1786) for their colony of Brasilia (Figure 6).<sup>3</sup> This very piece of money proves the most unusual phenomenon of an overstrike by dies older than the original coin. While generally speaking the phenomenon of an overstrike is an absolute argument for a *terminus post quem* (earliest dating), a most important chronological landmark in the field of numismatics, in this case the original type is clearly later by at least eight years. This overstruck 1 Macuta coin from the Woldan Collection is not unique, as Gomes has published a similar specimen (Figure 5) in his fundamental work *Monedas Portuguesas*, which also received a countermark in the reign of Maria II and was overstruck on a XL Réis of Maria I and Pedro III.<sup>4</sup> Gomes describes it as “a remarkable example of dies used far beyond the right time.”

Recently a third specimen has come to be known from the collection of C. Ribeiro (Figure 4). On this coin some parts of the undertype’s legends are still legible. The

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<sup>1</sup> The coins of the Woldan collection have been presented in an overview article, which also summarizes the history of the collection: G. Holzer – A. Ruske, “Die Sammlung Woldan” *MÖNG (Mitteilungen der Österreichischen Numismatischen Gesellschaft)* 47/3, 2007, pp. 123-37. For further information about the Woldan Collection see: <http://www.oeaw.ac.at/biblio/Woldan>.

<sup>2</sup> Gomes 1996, p. 461. The denomination of such countermarked coins was doubled with the declaration of 21 March 1837 by Maria II. The pictured coin belonging to the *Kunsthistorisches Museum Vienna* (KHM) illustrates a “standard” 1 Macuta.

<sup>3</sup> The coin pictured from the coin collection of the KHM illustrates the undertype.

<sup>4</sup> Gomes 1996, p. 461, Nr. 05.08.



words BRASIL·REGES, the type and the dimension identify the undertype with no doubt as a XL Réis of Portuguese Brasilia struck during the reign of Maria I and Pedro III, as their regency was the only double reign in Portuguese history. But the specimen in the Ribeiro Collection differs in a remarkable detail, as it bears no countermark.

This may be a hint that these overstruck coins circulated in the Portuguese colony of Angola, and then about sixty years later received a countermark to double their face value.

An explanation of this phenomenon cannot be given, but it seems certain that there has to be a connection to mint practices current at the time in Lisbon. It has to be regarded as an error of the mint, which does not limit the ability of these coins to circulate regularly, as it seems to be overt that these overstrikes were sent to Africa with regular Macutas.<sup>5</sup>

## Catalog:

### Specimen 1 (Figures 1–3)

<u>Provenience:</u>	Woldan Collection
<u>Inv.-Nr.:</u>	Woldan_1447
	Portuguese Angola
	José I (1750–1777)
	1 Macuta (Cu), 1770, Lisbon
	27.85 g, 12h
	JOSEPHUS·I·[D·G – REX·P·ET·D·GUINÆ]
	Crowned arms
	[AFRICA·PORT]UGUEZA·1770·
	MACU / TA / 1]
	Gomes 1996, p. 455, Nr. 08.03.
<u>Countermark:</u>	Portuguese Angola
	Maria II (1834–1853)
	Gomes 1996, p. 461, Nr. 05.04.
<u>Undertype:</u>	Portuguese Brasilia
	Maria I and Pedro III (1777–1786)
	XL Réis (Cu), year? (1778–1784), Lisbon
	MARIA·[I]·E·[PETRUS]·III·[D·G·P·ET#ligated#
	BRASILIAE]·REGES
	High crown above XL
	PECUNIA·[TOTUM·CIRCUMI]T·ORBEM
	Ribboned globe
	Gomes 1996, p. 493, Nr. 08.
<u>Overstrike:</u>	Gomes 1996, p. 461, Nr. 05.08.

### Specimen 2 (Figure 4)

<u>Provenience:</u>	Collection of C. Ribeiro
	Portuguese Angola
	José I (1750–1777)

<sup>5</sup> Without knowing where the coins were found, this theory has to be regarded as hypothetical.

1 Macuta (Cu), 1770, Lisbon  
?g, ?h  
JOSEPHUS·[I·D·G – REX·P·ET·D·GUINÆ]  
Crowned arms  
[AFRICA·POR]TUGUEZA·1770  
MACU / TA / 1  
Gomes 1996, S. 455, Nr. 08.03.

Undertype: Portuguese Brasilia  
Maria I and Pedro III (1777–1786)  
XL Réis (Cu), year? (1778–1784), Lisbon  
MARIA·I·E·PETRUS·III·D·G·P·ET#ligated#] BRASIL·REGES  
High crown [above XL]  
PECUNIA·TOTUM·[CI]RCUMIT·ORBEM  
Ribbioned globe  
Gomes 1996, p. 493, Nr. 08.

Overstrike: Gomes 1996, p. 461, Nr. 05.08.

**Specimen 3 (Figure 5)**

Provenience: 1996, p. 461, Nr. 05.08.  
Portuguese Angola  
José I (1750–1777)  
1 Macuta (Cu), 1770, Lisbon  
?g, ?h  
JOSEPHUS·I·D·[G – REX·P·ET·D·GUINÆ]  
Crowned arms  
[AFRICA·PORTU]GUEZA·1770·  
MACU / TA / 1  
Gomes 1996, p. 455, Nr. 08.03.

Countermark: Portuguese Angola  
Maria II (1834–1853)  
Gomes 1996, S. 461, Nr. 05.04.

Undertype: Portuguese Brasilia  
Maria I and Pedro III (1777–1786)  
XL Réis (Cu), year? (1778–1784), Lisbon  
MARIA·I·E·PETRU[S·III·D·G·P·ET#ligated#]  
BRASILÆ·REGES]  
High crown [above XL]  
PE[CUNIA·TOTUM·C]IRCUMIT·ORBEM  
Ribbioned globe  
Gomes 1996, p. 493, Nr. 08.

Note: #ligated# indicates that the letters ET are composed as a single letter.



**Figure 1 (Ø 41.3 mm)**  
**Woldan Collection, 1774 (obv) adjusted to 12h**  
**Woldan Collection, 1774 (rev) adjusted to 12h**



**Figure 2 (enlarged)**  
**Woldan Collection, 1774 (obv) adjusted to 12h of the undertype**



**Figure 3 (enlarged)**  
**Woldan Collection, 1774 (rev) adjusted to 12h of the undertype**



**Figure 4 (Ø 43.1 mm)**  
**C. Ribeiro Collection**



**Figure 5**  
**Gomes 1996, p. 461, Nr. 05.08**



**Figure 6 (Ø 41.2 mm)**  
**KHM Inv.-Nr. MK185070: XL Réis, Maria I and Pedro III, Brasilien 1778,**  
**Lisbon, Gomes 1996, p. 510, Nr. 95.01 (cf. Gomes 1996, p. 493, Nr. 08.01)**



**Figure 7 (Ø 43.1 mm)**  
**KHM Inv.-Nr. MK187815: 1 Macuta, José I, Angola 1770, Lisbon, Gomes 1996,**  
**p. 461, Nr. 05.03 (cf. Gomes 1996, p. 455, Nr. 08.03)**

I owe special thanks to Mr. Ribeiro for the permission to publish the coin in his collection and to Mr. A. Paashaus, who, when informed about this third coin, took the photos and examined the coin.

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Ruske, Alexander. “Ein bemerkenswertes Einzelstück der Sammlung Woldan.” In *Mitteilungen der Österreichischen Numismatischen Gesellschaft* 48/2, 2008, pp. 88–92.



### **A Renaissance Medal Man and Wife by Regnault Danet (Reprinted from Morton & Eden Ltd.)**



### **Portraits of a Man and his Wife**

Bronze medal by Regnault Danet (active c. 1529-1538). Obverse, bust right wearing biretta. Reverse, veiled bust left. 34.6mm (Mazerolle 86; Armand II, 143, 19; Pollard 618 = Kress 540), a very fine early cast.

Armand identified the portraits as Pierre Briçonnet and his wife Anne Compaign on the basis of a named medal of Briçonnet attributed to Candida (Armand II, 143, 18; Mazerolle 80).

This article courtesy of Morton & Eden from their auction catalog *The Stack Collection: Important Renaissance Medals and Plaquettes*, lot 280, 9 December 2009, London.



**Tale of Two Zoos**  
**The “Zoo-geld” of Hamburg and Stellingen**  
**Tobin T. Buhk**

Currency featuring vignettes of animals has become very popular among paper money collectors and armchair adventurers who want to go on a paper safari or accumulate specimens for a paper zoo. Hold onto your chairs, adventurers.

The First World War and the depression which followed financially crippled Germany in the 1920s. A shortage of hard currency led to the issuing of emergency money in small denominations. These “paper coins”—most in small denominations less than a mark—became so popular among collectors that eventually issuing authorities began printing notes in series, called *serienscheine*, even after notgeld had outlived their usefulness.

Anyone and everyone, official and non-official, public and private—hotels, cafes, department stores, wine merchants, even zoos—issued series of notgeld, not for circulation, but for collectors. Their colorful, little notes began to litter the landscape. These series celebrate topics of local interest, such as great historical events, personages, landmarks, industries, and products—any topic that purveyors thought might appeal to collectors.

It makes sense, then, that a few series from the Hamburg area were devoted to the area’s most popular attractions, zoos. These notes, however, do more than provide artistic renderings of animals. They tell the colorful tale of two zoos.

The tale begins in the mid-nineteenth century. It was a time before the widespread use of photographs. It was a time before mass transit made travel to faraway places possible and affordable. It was a time when explorers roamed through the wilderness of Africa, South America, and Asia, finding many wondrous things that they sent back home and that became popular displays at museums. These included animals, many of which Germans and other folks who inhabited the northern latitudes had never seen, except as drawings in books and newspapers.

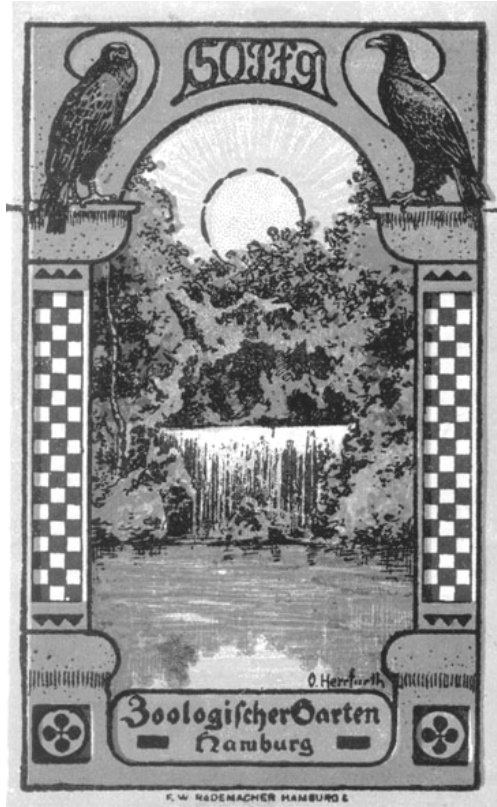
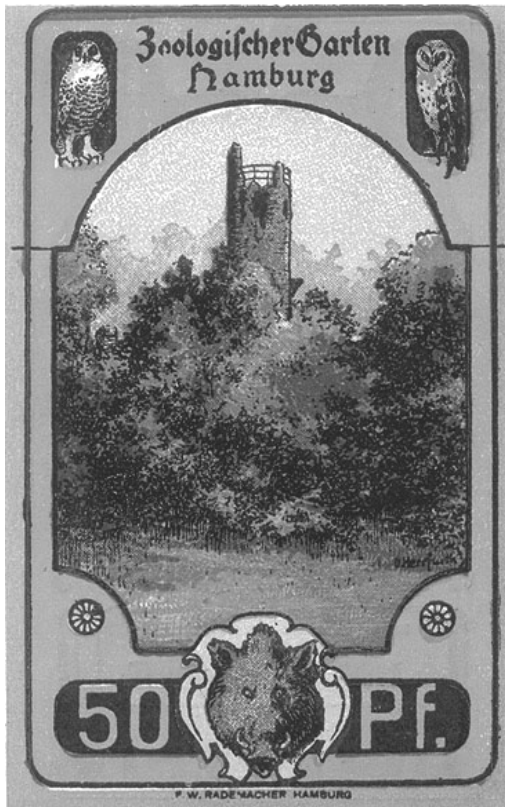
**The four-note notgeld set illustrated below frames the scenery in the Hamburg Zoological Gardens by showing the zoo’s pastoral beauty. When issued, the zoo was about to fold for the first time.**

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*...from page 1*

Two NI members won exhibition awards at the ANA World’s Fair of Money last August. John Grost won first place in the category “United States Fiscal Paper” for his exhibit “A Type Set of Philippine Money Printed by the U.S. Bureau of Engraving and Printing (1903-49)” and first place in another category, “Regional U.S. Numismatics,” for his exhibit “El Paso, Texas: Money, Medals and Miscellaneous.”

*continued on page 13...*





Enter Claus Gottfried Carl Hagenbeck. Hagenbeck was a fishmonger with an interesting hobby: he collected exotic animals. Since he operated his business in the German port city of Hamburg, he had the opportunity to purchase animals that sailors brought home with them. Eventually, he began to trade with others interested in exotic animal species. Like many fathers, the elder Hagenbeck wanted to share his hobby with his son, Carl, and when the lad turned fourteen his dad gave him a polar bear and a few seals. This gift would change the destiny of Carl Hagenbeck, and alter the landscapes of the world's zoos.

At about the time that the elder Hagenbeck introduced his son to the exotic animal business, the Zoological Society of Hamburg was born for the purposes of establishing the fifth zoo in Germany. The Society was a public organization and sold shares, the profits of which they used to purchase land outside the Hamburg city walls in 1861. Two years later, in the spring of 1863, the *Zoologischer Garten Hamburg*, or Zoological Garden of Hamburg, opened its doors to the public. The zoo was very popular, with attendance soaring in its initial years of life. The zoo's collection of animals grew larger than even the Berlin Zoo, and a year later, the zoo opened its Marine Aquarium Temple—one of Europe's first and most extensive aquariums.



A 50 pfennig note, issued just two months before the zoo closed its doors, celebrates the Zoological Gardens of Hamburg. The caption describes the humorous scene of a monkey stealing a woman's hat as onlookers watch in amazement. Note the cages. Ironically, these would become the zoo's downfall.



**The reverse of the 50 pfennig note displays two birds and a large serpent. Notes such as these were printed not for circulation but for collectors, and therefore represent a type of souvenir from the zoo.**

By the 1870s, while excited throngs crowded Hamburg's public zoo, Claus Hagenbeck had begun trading exotic animals across Europe—a sideline that became more lucrative than his trade in fish. His son's love for exotic animals had grown into a collection that required several buildings to house. The young Carl Hagenbeck traveled to the farthest reaches of the earth, the most remote places, to trap animals. Alongside hunters, he traversed jungles in search of big cats, and alongside guides, snow-shoed his way up mountains to acquire the animals that lived there.

By the mid 1870s, Carl Hagenbeck had traveled across the globe in his quest for exotic animals that he brought back to Europe for trade or display. A German version of PT Barnum (in fact, he acquired animals for the American showman) he filled the zoos of Europe and America with exotic species.

Hagenbeck also displayed his finds in public exhibitions, which included animals as well as humans. In his "human zoos," Hagenbeck presented Samoans, Laplanders (who appeared alongside reindeer), Nubians and Inuit Indians—all in exhibits that recreated the lifestyle of these indigenous groups. European audiences, many of whom never ventured farther than the street trolley could take them, loved Hagenbeck's exhibitions.

In 1874, Carl Hagenbeck decided to open a permanent facility where he could exhibit his collection. While he continued to exhibit "human" zoos across Europe, the *Thierpark Carl Hagenbeck* in Hamburg contained permanent displays of both animals and humans. The private zoo was wildly popular among the residents of Hamburg and became the Zoological Garden's direct competition for tourist attention. (*Thierpark* means animal park, or zoo; by around 1900 it was commonly spelled *tierpark*—Ed.)

In the years following the opening of his *Thierpark*, the “human zoos” began to fade in popularity. The photograph had become widespread, and people no longer relied on live exhibits to view people from other cultures. People also began to complain that Hagenbeck’s exhibits didn’t look authentic—a complaint that he would turn into one of the most significant achievements in the history of zoos.

The fading business also forced Hagenbeck to diversify. After one exhibit left him with a group of elephants, he began a circus. The circus, like his “human zoos,” became wildly popular. His animals did tricks, and he even conducted a bizarre experiment by crossbreeding a Bengal Tiger with a lion. He sold the offspring to a Portuguese zoologist for the then huge sum of \$2 million.

Hagenbeck also began training animals for circuses, and his animals appeared at the 1893 Columbian Exposition in Chicago, New York’s Coney Island and other venues. But something was missing. He wanted to establish a permanent place where animals could appear in their natural habitat.

At the Zoological Garden of nearby Hamburg, and every other zoo, visitors watched animals in cages. Since in their natural habitat, animals didn’t live behind bars, Hagenbeck wanted to eliminate the bars entirely. Yet how could he do this without endangering visitors?

After a few years of experimenting, Hagenbeck devised a unique way of achieving the appearance of authenticity that would revolutionize zoo design. He had made a careful study of how far or how high animals could leap or swim and constructed moats wide enough so that the animals displayed in a particular area could not cross them. In this way, he could display several species of animals in the same environment without the animals endangering each other. The moats were hidden from view preserving the illusion of a natural habitat. In 1896, Hagenbeck patented his panorama exhibit.

In 1907, in Stellingen, Hagenbeck opened *Tierpark Hagenbeck*. The zoo entrepreneur was after authenticity, so his park employed the revolutionary panorama exhibit. His park was also the first one to group animal species together.

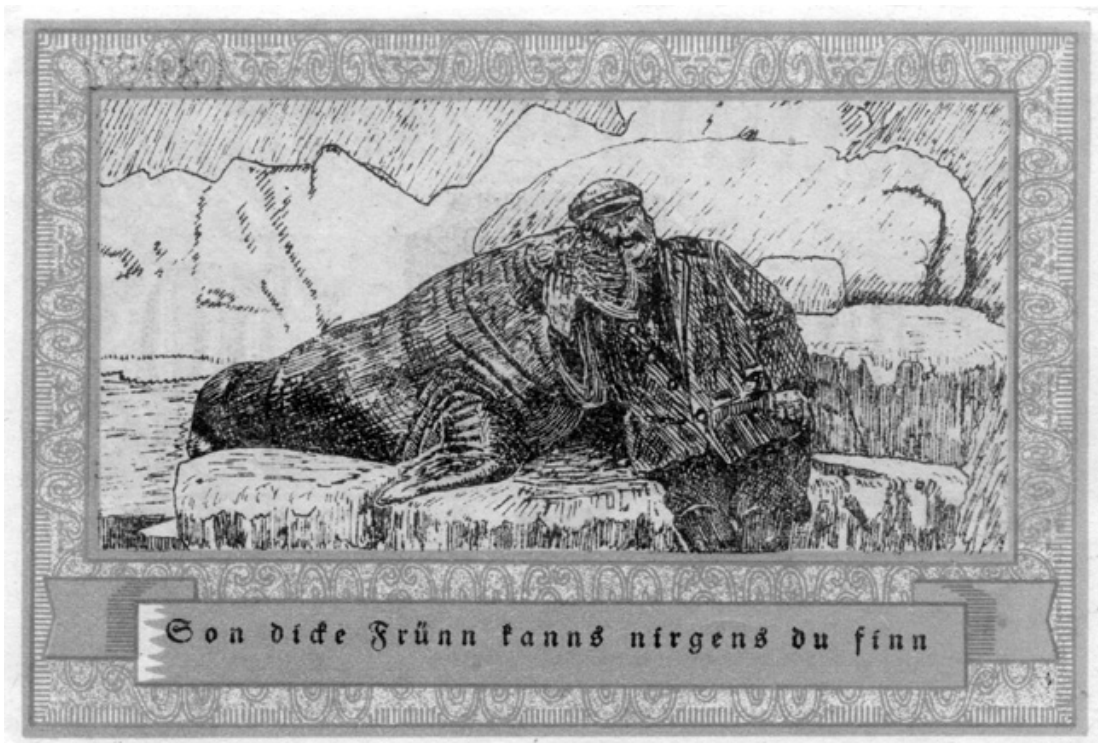
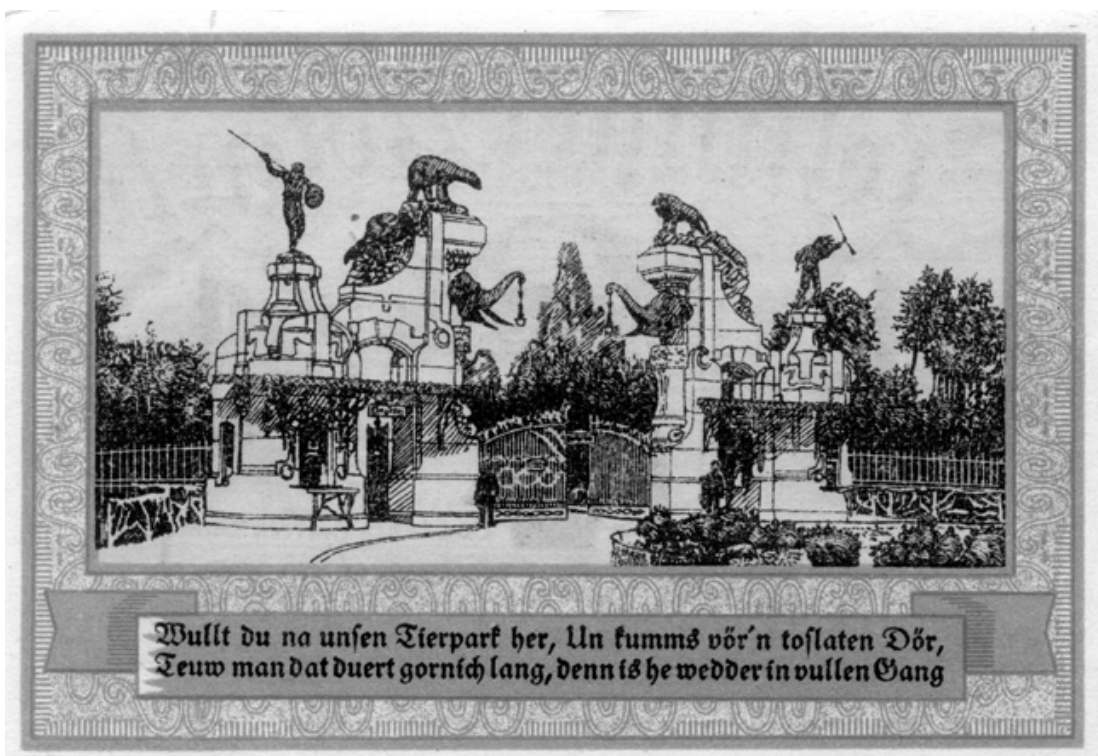
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... from page 9

John has been identified as the unnamed volunteer helping Howard Daniel at the NI table during the ANA show, as pictured on page 206 of the September-October Bulletin. Thanks John! Simcha Kuritzky won a first place award, in the category “General, Specialized and Topical” for his exhibit “A Set of Gold Dutch-Israeli Fantasy Coins.” Congratulations to both John and Simcha.

Please see the back page for information on the upcoming National Money Show in Fort Worth.

Herman Blanton



Two notes from a four-note set of notgeld from Stellingen illustrates various highlights from the Tierpark Hagenbeck. The park's entrance, destroyed by the allies during the bombing of Hamburg during World War II, is preserved on this notgeld.



The other two notes from the four-note set of notgeld from Stellingen, illustrate various highlights from the Tierpark Hagenbeck. Carl Hagenbeck even managed to bring dinosaurs to life in his Jurassic Park-like dioramas. The note's caption contains a double meaning. The caption notes that in the age of the dinosaurs, there was not money, but they survived and dominated nonetheless. The indefatigable, courageous Hagenbeck is seen standing in a den of lions. The caption humorously equates him to Daniel in the Lion's Den, and warns others



that if they want to join him, they can, but the zoo won't need the "meat wagon" anymore! In fact, thanks to Hagenbeck's revolutionary designs, he is out of harm's way. The note is a testament to the authenticity that Hagenbeck wanted to achieve.



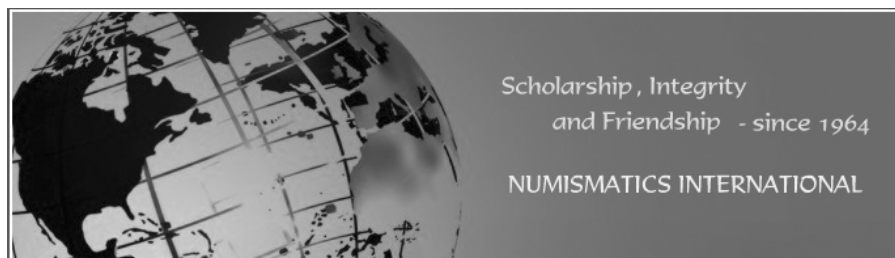
The obverses of two notes in this four-note series show *der zoomeister* himself and a polar bear. Hagenbeck's love of animals began when his father gave him a polar bear.

Hagenbeck's designs took root, and he incorporated them when he designed the Rome Zoo. His designs have parallels all over the world. In 1913, he created the world's first monkey island when he designed a habitat for 200 baboons surrounded by a sixteen-foot moat—a habitat that has become almost a staple of zoos.

The public poured into the park. In its infancy, the Tierpark attracted a million visitors each year. Its tremendous popularity came partly at the expense of Hamburg's Zoological Gardens. To visitors, the cages and park design appeared antiquated next to Hagenbeck's ingenious exhibits.



This two-mark note celebrating Hamburg's Zoological Gardens depicts a parade of animals. The humor of this design typifies this series of notgeld.





**The monkeys tease the crocodiles in this humorous image from the two-mark note. Ironically, by the time these notes were issued, most of the zoo's monkeys had starved to death during World War I.**

Perhaps in a desperate attempt to outdo Hagenbeck's Baboon exhibit and regain its edge, the Zoological Gardens constructed a massive primate house containing 91 cages—at the time the largest in the world—in 1915. World War I had begun, however, and Germany experienced massive shortages. As a result, the Zoological Gardens' population of primates starved to death.

Carl Hagenbeck never lived to see the beginning of World War I, and his zoo almost didn't live to see its end. The Tierpark's progenitor died in 1913, and most of his zookeepers were drafted into the Imperial Army.

When the hostilities ended in 1918 (the Versailles Treaty bringing an official end to the conflict in 1919) the problems for the two zoos had just begun. The Zoological Gardens collapsed during the depression that wracked Germany in the 1920s. The zoo would die several times, each death followed by a brief revival before the end finally arrived. The Gardens closed in 1921, but a group of investors purchased the zoo, rebuilt its collection, and reopened it. The zoo survived for a time until the 1929 stock market crash. Another brief attempt to resuscitate the zoo occurred shortly after, but in 1931 the zoo closed its doors forever. Today, the site is a public park administered by the city of Hamburg.





The note above pictures another humorous menagerie of animals. Note the date of November 1921. The zoo would go out of business two months later, in January 1922.



The Tierpark and the Zoological Gardens weren't the only zoos featured on notgeld. Zoos were, and continue to be, very popular among collectors. This note celebrates the Zoological Garden and Aquarium of Leipzig.

The Tierpark nearly followed its colleague's demise during Germany's depression. The zoo closed for two years, then reopened. It would survive the depression, but not the next conflagration.

It would take another World War to destroy Carl Hagenbeck's visionary complex. Allied bombing of Hamburg destroyed the zoo, but the dream just wouldn't die. The Hagenbeck family rebuilt the facility and still operates it today.

But that isn't Carl Hagenbeck's legacy. His legacy resides in zoos across the world, where animals roam outside cages. In fact, today, the only animals that inhabit the world renowned Toledo Zoo tiger cages are restaurant patrons. Thank you, Carl Hagenbeck.

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### **Julius Caesar Prepares to Cross the Rubicon**

CNG



(enlarged)

JULIUS CAESAR. 49-48 BC. AR Denarius (3.93 g, 5h). Military mint travelling with Caesar. Elephant advancing right, trampling on horned serpent / Simpulum, sprinkler, axe (surmounted by a wolf's head), and priest's hat. Crawford 443/1; CRI 9; Sydenham 1006; RSC 49.

Julius Caesar and his armies assembled on the banks of the Rubicon River on 10 January 49 BC, ready to invade Italy. The Roman world would be shaken and transformed by the ensuing civil war. Since large quantities of denarii were necessary to pay Caesar's military expenses, the mint travelled with him. This issue was ordered, not by a moneyer, as was usual, but by Julius Caesar himself. The obverse clearly depicts the triumph of good over evil, numismatic propaganda designed to encourage Caesar's soldiers during the long, intense campaign. The reverse, depicting priestly emblems, tells of Caesar's office as Pontifex Maximus, high priest. In all likelihood, this type was used by Caesar's military forces at least until the decisive battle of Pharsalus.

*NI*

## **The Numismatic Museum of Bogotá**

### **Eduardo Dargent**

After almost three years I returned to Bogotá with time enough to re-visit the Numismatic Museum, housed in the former Santa Fe mint of the eighteenth century.

I still remember my first visit to the museum in 1972, shortly after its inauguration. I had the good luck of being led by none other than Dr. Barriga Villalba himself, author of the most complete work that has been made of the monetary history of Colombia. I say lucky because I came as just another visitor and I found that my friend Leon Burstyn, the Chilean expert in Latin American currency and my mentor in the field, was visiting the museum accompanied by the director and I slipped in with his group.

Since that visit in the seventies, much has changed. While the exterior of the building remains the same, the courts have been restored and are enhanced by gardens in a style contemporary with the time the mint building was constructed. The presentation of the collection has evolved from its initial arrangement with just a simple "gallery of antiquities" on coins and banknotes with little interpretive information until today, when the current presentation follows the norms of modern museums in which the Colombian numismatic material is enriched with attractive cartography, with pictures taken from old prints and photographs as well as dies, punches and old tools.

The tour begins with a presentation of the mining activity in the former territory of present-day Colombia with some gold artwork from pre-Hispanic civilizations as an antecedent to the subsequent metallurgy in the mint and the interest aroused among the conquistadors.

The tour then continues further among the first-floor rooms showing the development of coinage in colonial times beginning with the first *macuquinas* (hammered cob type coinage) of Cartagena and Santa Fe de Bogotá. The second floor houses that part of the collection dedicated to the coins produced during the struggle for independence and the nation's political transformation since the days of *Gran Colombia* (Great Colombia, including present day Venezuela, Colombia, Ecuador) until today. One room is entirely dedicated to the days of private banks and their vast paper money emissions. There is also space dedicated for thematic exhibitions.

Doña Maria Margarita Currea, museum director, informed me that a specialized branch of the Bank of the Republic is responsible for publicizing the activities of the museum for the local public and foreign visitors. Among other things, in addition to producing leaflets and brochures, there are workshops for school teachers to prepare them to guide their students to achieve the maximum benefit from a visit.

The publications office has recently published a catalog entitled *Fichas de Colombia* (Colombian Tokens), by specialist Ignacio Alberto Henao, and a profusely illustrated book of Colombian Currency from 1923 to 2006 by the same author. The booklet *Casa de Moneda, Exposición permanente* (Permanent Mint Exhibition) is illustrated with photographs of the different environs of the mint & museum as well as notes and

coins in the collection, a publication that should be present in any numismatic library devoted to Spanish or Hispanic American topics.

Bogotá is a vibrant city. It offers a variety of culinary delights with both local and international cuisine; it's most interesting colonial architecture in the restored old center neighboring the modern counterpart is surprising for its audacity by contrasting red against a blue sky and green mountains. To this are added the museums including that which motivated this article and which is situated next to the art museum, a gift to the city by Colombia's most prominent contemporary artist, Fernando Botero.

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### Quiz

Who is this woman? She is mentioned as a person of personal importance in one of the articles in this bulletin; pictured here at the approximate ages of 27 and 61.



Answer elsewhere in this edition of the bulletin.

## **A 4 Reales Venezuelan Imitation Cob of 1817**

**Sewall Menzel**

Over the years one may encounter a cob-style coin which is “different” from what normally passes through this numismatic field dominated by the coinages of Mexico, Potosi, and Lima. In my case it happened early in my collecting experience, in the spring of 1977, in Panama where a treasure hunter who was fanning the Caribbean sands of the cove formed by the mouth of the Chagres River and the base of the old Spanish fort of San Lorenzo came across a 4 Reales imitation cob piece (Figure 1). Covered with dried silt, he offered me, as a budding collector, the coin and the “dirty” deal was done! This coin made of highly debased silver with a strange “800” date on its reverse was part of the provisional issues struck for the war for independence waged during the period of 1815-1819 by Simon Bolivar and others. Only later would I learn this through further research.

Apparently, part of an emergency issue ordered by Spanish Royalist Viceroy Francisco Montalvo, our 4 Reales piece, weighing but 4.6 grams (instead of the 13.75 grams which was the royal norm for this denomination for over two-hundred years), passed through a crude minting process with its strip of debased silver pressed by crude rollers to approximately the correct thickness. The ribbon-like strip was then further cut with crude shears to form the flan which finally passed through a striking process with crudely incised dies which formed the resulting design. As a necessity coinage, these pieces only marginally adhered to design details of the cob-styles of the previous century, with a quartered cross on the obverse displaying lions and castles and on the reverse side the traditional pillars and waves forming the center field’s six distinct compartments.



**Figure 1**

The numerals of the peculiar “800” date were punched into the die with a small circle punch, used four times to form the numeral eight with two circle strikes one above the other and then the remaining two zeros being incised as a single circle each. During this period a number of royalist and insurgent groups produced a variety of dated pieces in the denominations of 4, 2 and 1 Reales. There does not appear to be any rhyme or reason behind the scores of date varieties (888, 800, 100, 880, 180, 777, 111, 931, 781, 42, 152, etc.) that exist. At this time it appears that not more than a dozen of the 4 Reales cob-style pieces have survived, indicating a rareness of sorts. Reports of the day indicate that Montalvo had taken as many of them as possible out of circulation as soon as the emergency of the moment had apparently passed.

As I first began to research my own piece, I came across a photo (Figure 2) of similar 4 Reales piece which had been put on the block during the 1966 Schulman auction of the Howard Gibbs collection (Lot 1040). Its data was more complete, sporting an 888 date formed by six circle punches, and with a more complete obverse and reverse in terms of detail. It was obvious as I became more knowledgeable about this coinage that the provisional mint personnel in *Gran Colombia* (currently approximating the areas of present day Colombia, Venezuela, Panama and Ecuador) attempted to duplicate the Lima mint design to the degree that the left arm of the obverse cross clearly depicted the L mintmark for Lima with an assayer's initial M to the right, possibly copying an example from the period from 1709 to 1729 when Felix C.C. Melgarejo served as assayer for the "City of Kings" (as Lima is known). On the reverse the traditional Spanish *PLVS VLTRA* logo (Latin for "more beyond") in the center field was duly replicated, along with the denomination 4 and additional two sets of L and M letters in the four corner compartments. Nonetheless, the enigma of the blundered dates still remains, unresolved even today.

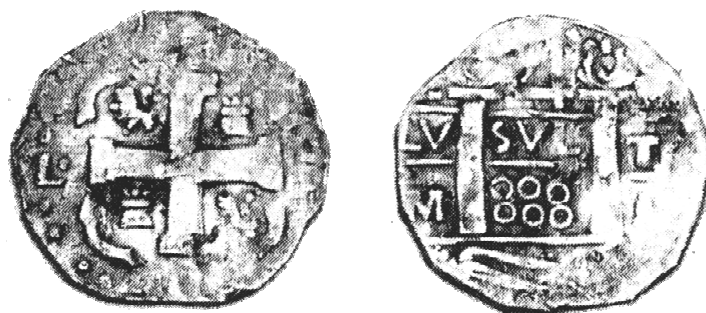


Figure 2

Undoubtedly the inter-coastal commerce of the day during those trying years of Simon Bolivar's war for independence still functioned to a considerable degree with persons traveling into and through the area of Panama to reach destinations along the Pacific coast. This explains why my 4 Reales cob-style piece reached the mouth of the Chagres River and why even dozens of smaller denomination pieces (usually 1 Real) were also found at the base of Fort San Lorenzo's cove.

## References

Rosenman, Richard L. *Imitation Cobs of Venezuela and Colombia*.  
 Schulman, Hans. *Coin Auction, 18-19 March 1966* (Howard Gibbs Collection).  
 Stohr, Tomas. *Macuquinas de Venezuela*.

**About the Author:** Sewall Menzel collected cob-style coins for some thirty years, writing numerous articles about the field, which culminated in the 2004 American Numismatic Society published book: *Cobs, Pieces of Eight and Treasure Coins*. He currently serves on the faculty of the Department of Political Science at Florida Atlantic University.

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## Five Years of Swiss Helvetias

Howard Ford, NI #LM90

Several nations began to market bullion coins following the success of Canada and its Maple Leaf in 1979. Mexico began to mint its Onza in 1981, and China issued its first Panda in 1982. Starting in 1986, the Swiss began to produce their Helvetia, or Unze, in four sizes, from 1/10 of an ounce through the 1/4 and 1/2 to the full ounce, or Unze. The Helvetias are, in my opinion, the most beautiful of all the various coins made just for the bullion market, but they evidently were made by Switzerland for only five years, 1986-1990.

The common obverse for all five years is shown below. The seated female figure is the personification of Helvetia, or Switzerland, and gives the series its name. The reverse of the 1986 shows the *Rütli* (Rutli Oath), the oath of common defense, made at a field, or meadow, called Rutli by the cantons of Schwyz, Uri and Unterwalden. The oath marks the origin of the Swiss Confederacy and is commemorated annually on August 1st, the Swiss National Day. The year of the original oath-taking is marked as 1291 but is historically unconfirmed and probably occurred a few years later. This type from the first year has always seemed to be available in the market.



The 1987 reverse shows the Matterhorn, and for many years it seemed to be rather common, but in recent years I have had great trouble finding the larger coins in the set. I do have some at this time, but these are the first I have seen in a great while.

The 1988 reverse features the famous monument in Luzerne of a dying lion which commemorates the death of the Swiss Guard officers and soldiers killed defending the Tuileries Palace during the French Revolution. This date appears to be less difficult to find these days than it did in the 1990s. The three sets made from 1986 through 1998 appear to be the common ones, but even so, from time to time we may have great difficulty finding some of them.



However difficult it might be to find certain denominations from those first three years, it will be virtually impossible to find any pieces from the final two years. The last two dates of the series appear to be extremely rare. The 1989 reverse shows a very beautiful Chateau. In the past nineteen years, I have found only two sets.

The 1990 set may exist in incredibly small quantities. I have owned only one, and that indeed is the only one I have ever even heard of. I did not even know of this set until 2006. When I found it, I phoned a West Coast wholesaler to ask whether he had been aware of the existence of this set and whether he knew of any later dates. His answer was in the negative to each question. The 1990 coins present the impressive skyline of Zurich.

I know for a fact that large numbers of these sets have been melted. That would explain the scarcity of some of these pieces from 1986-1988. Whether it also explains the rarity of the 1989 and 1990 coins I do not know. These lovely coins do not appear in the standard catalogs so we do not have easy access to mintage figures.

Images enlarged.

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### Errors and Corrections

In Bob Forrest's article "Dr. Molnar's Star of Bethlehem" pp. 173-77 of Volume 44 Nos. 11 / 12 (November / December 2009) we inadvertently sized the images incorrectly. The correct sizes are: Figure 1 – 18 mm; Figure 2 – 30 mm; Figure 3 – 32 mm; Figure 4 – 31 mm; Figure 5 – 18 mm; Figure 6 – 25 mm.

*NI*



**A Gold Noble of Richard II**  
**Ira & Larry Goldberg Inc.**



**Great Britain. Richard II, 1377-1399. Noble, ND. S-1658; N-1304. 7.81 grams. London Mint. Henry IV Style-Coinage, with Aquitaine title. King stands facing in ship, bearing sword and shield, trefoil over sail. Reverse: Royal cross in tressure. Cross pattee mintmark (style of Edward III's Cross 4).**

The son of Edward, Prince of Wales, "the Black Prince," and Joan, the "Fair Maid of Kent," Richard was but ten years old when he came to the throne upon the death of his grandfather, Edward III. During his minority, the rule of England was effected by a council under the leadership of his uncle, John of Gaunt, Duke of Lancaster. After the Black Death had coursed through England from 1348-1350, killing a huge percentage of the population, economic hardship followed, as it did throughout most of Europe. England saw wages and prices rapidly increase. Parliament further worsened matters by enacting wage limits, but absurdly failing to control prices. Thus into the fourth year of Henry's reign England was racked by the peasant revolts led by Wat Tyler, to protest the suffering caused by John of Gaunt's oppressive economic policies.

Another legacy of his uncle John would prove even more devastating to Richard: his lavish patronage of favorites was causing some consternation in government circles. A group of nobles sought to counter this by having some of these privileged few tried and convicted of treason. Richard retaliated, causing the death of three and the exile of two. One of the exiles was his cousin, Henry of Bollingbroke, son of John of Gaunt. Henry would eventually maneuver to have himself declared king while Richard was absent from the country. The deposed Richard was soon captured and imprisoned in 1399. The following year, while still in prison, he would be murdered—becoming the first casualty in the War of the Roses between the Houses of Lancaster and York.

Reprinted from Goldbergs' "Millenia" auction, lot 277, May 26, 2008. Image not actual size.

**Scottish Lead “Beggars Badge” Medal, 1563 (or 1565)**  
**Ponterio & Associates, NI #1221**  
**(Reprinted from Ponterio & Associates Catalog, Sale 151, Nov. 12-14, 2009)**



**(Image reduced, actual size 60.03 mm, 133.62 grams)**

Issued by the city of Leith to limit the numbers of those officially entitled to beg.  
Obv: The town seal (Virgin and Child in ship; date below), PERSEVERE (the town motto) and sprigs of laurel. Rev.: LEITH POOR No. (in relief) 5 (incuse). Two holes for wearing.

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### **Membership Report**

The following persons have applied for membership. Unless objections in writing are received by Feb 1, 2010 the memberships are effective that day.

- 2715 Daniel Aronoff, 7310 W. McNab Rd., Suite 209, Tamarac, FL 33321. Antique, US and worldwide coins.
- 2716 Joseph E. Lang, PO Box 9062, Santa Rosa, CA. 95405. Oriental Numismatics.
- 2717 Dr. Johnson C. Philip, Anand Villa, Cochin University PO, Kochi 682022 India. Indian coins.
- 2719 Bill Sigl. Mexico republican minor coins.
- 2720 Tracy Thompson. Australia, South & Central America pre 1900
- 2721 Morris McManigal. Panama and Costa Rica.
- 2722 Robert D. Jenkins, PO Box 680996, San Antonio, TX 78268-0996. Coins, currency, tokens and exnumia.
- 2723 Fernando C. Razo. Mexico: colonial, revolutionary and republican.
- 2724 Fred Whitehurst, 4341 Oleander Trail, Mesquite, TX 75150-2337. Russia pre 1917, Germany, US type coins.

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**Emperor Maximilian of Mexico**  
**A Wonderful Morning to Die**  
**Ponterio & Associates, NI #1221**

**(Reprinted from Ponterio & Associates Catalog, Sale 150, August 8, 2009)**

The last days of Maximilian's life are well documented and read like that of a Shakespearian play. The letter written to Benito Juarez on the day of his execution emphasizes his true love for the country in an emotional and poetic manner. "I am about to die for wanting to see if new political institutions could succeed in ending the bloody civil war that has destroyed for so many years this poor, suffering, unfortunate country. I will gladly lose my life if its sacrifice could contribute to the peace and prosperity of my new homeland. Nothing good can grow on soil saturated in blood, I solemnly and sincerity hope that my blood will be the last spilled."

Although stricken with illness and stomach sickness for a majority of his time as a prisoner in Queretaro, Maximilian is noted for his conduct and courage. On the morning of his execution Maximilian is quoted as saying, "What a wonderful day! I have always wanted to die on a morning like this." Just prior to his execution, Maximilian handed each soldier of the firing squad a 20 Pesos gold coin, asking him not to shoot him in the face so that his mother might look upon him again. His last words were reported to be "I forgive everybody. I pray that everybody may also forgive me, and I hope that my blood which is about to be shed will bring peace to Mexico. Long live Mexico! Long live Independence!"



**Mexico, Empire of Maximilian. 20 Pesos, 1866. Fr-62; KM-389**

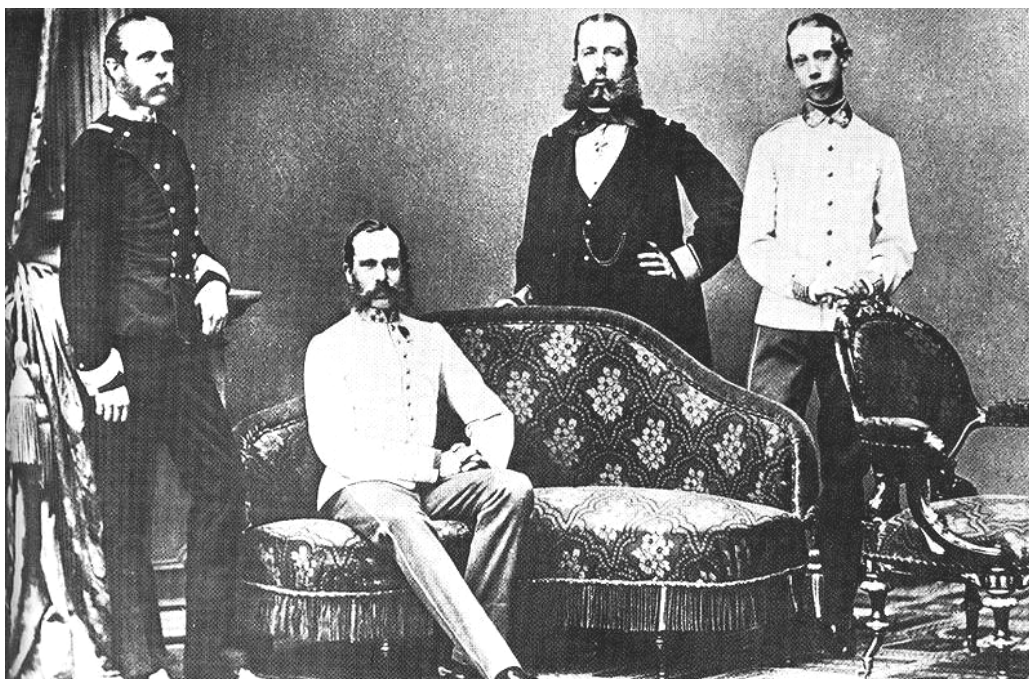
Although the members of the firing squad were bribed not to shoot him in the head, apparently one did anyway. It is interesting to note that although there were seven members in the firing squad, this piece is engraved "ONE OF THE 5 MONIES GIVEN BY MAXIMILIAN TO THE SOLDIERS WHO EXECUTED HIM." The remaining two riflemen would account for the shots fired killing generals Miguel Miramon and Tomas Mejia, who were lined up and executed simultaneously with Maximilian. Contemporary photographs of the shirt Maximilian wore the day of his execution support this, showing a total of four bullet holes, the fifth shot being that which struck his head.

A Maximilian gold 20 pesos preserved from the day of his execution is an immensely important historical piece, which is like a numismatic window into the past. Only one is known to have survived. A contemporary inscription is a blocked text with serified

lettering. The date and location of the event is in a beautiful contemporary cursive script.



Beautifully engraved in contemporary script from 10:30 to 1:30 on the obverse “*UNA DE LAS 5 MONEDAS QUE DIO MAXIMILIANO A LOS SOLDADOS QUE LO EJECUTARON*” and from 1:30 to 4:30 “*QUERETARO JUNIO, 19,-1867*”  
Translated: “ONE OF THE 5 MONIES GIVEN BY MAXIMILIAN TO THE SOLDIERS WHO EXECUTED HIM, QUERETARO JUNE 19th, 1867.”



Wikipedia

**Habsburg brothers, from left: Archduke Karl Ludwig, Emperor Franz Joseph of Austria, etc., Emperor Maximilian of Mexico and Archduke Ludwig Viktor**

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**Pope Leo III with Emperor Louis the Pious**  
**A Silver Denier**  
**Numismatica Ars Classica**



(Image enlarged)

**Pope Leo III, 795 to 816 with Louis the Pious, 814 to 816 (840). Denier, AR 1.65 g. Obv: ✠ SCS PETRVS around LEO PAPA in monogram. Rev. ✠ LODOICHVS around monogram. CNI 5. Muntoni 2. Berman 15.**

This coin is of the greatest rarity, being only the third specimen known and the only specimen not in a museum.. With the historic coronation of Charlemagne, Leo III introduced the custom of crowning the emperor. Here, we see for the first time the Pope placing his own name on coins together with that of the emperor. Moreover, since he adopted the monetary system of France, the coins issued during his pontificate constitute the papacy's first distinct coinage, later called *antiquiores* (ancients), since the silver of his predecessor Adrian I was based on the Byzantine system like the silver *miliarensis* fractions.

From Numismatica Ars Classica, NAC AG, Auction 53, lot 193.

[Louis was crowned by his father, Charlemagne, in Aachen on September 11, 813 making him co-emperor. Upon Charlemagne's death in January 814 Louis became sole emperor. After the death of Leo III, his successor Pope Stephen IV promptly notified Louis of his (Stephen's) election as Pope and made arrangements to crown Louis. The imperial coronation took place at Reims on October 5, 816. Louis reigned as emperor until his death in 840.—Ed.]

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## Two *Carlinos* of Philip III (of Spain) Herman Blanton NI #LM115

My numismatic interest is focused on 17th & 18th century hammered coins from Colombia and from there it spreads out to cover almost anything. Quite naturally, auction houses which handle Spanish coins will also handle Colombian hammered coins, as these were issued under Spanish government control or license. While perusing an Aureo auction catalog of 2003 I encountered a most interesting coin from Naples.

The coin is a Neapolitan *Carlino* of Spain's King Philip III dated 1624; in truth the coin has two denominations of differing values, which is what makes the coin so very interesting. One *carlino* equals 10 *grani*.



Figure 1  
Naples, 1 *Carlino* or 5 *Grani*, Philip III 1624 FB  
Silver, 22mm

**Obverse:** PHILIPPVS·III·RE with two rings around king's bust. Inner ring G·V in four places, outer ring C·I in four places, both equidistant around.

**Reverse:** HISPANIAR·VTR·SICILIAE Legend surrounds shield with FB left.

In the Aureo catalog *Seleccion de 500 Monedas, Medalla y Billetes* of 5 March 2003 (lot 89) they provide an illustrative description of the coin.

In the 17th century we find the once prosperous kingdom of Naples continually plunged in crisis. The poor administration by the Spanish with ever increasing taxes multiplied the otherwise devastating effects of scarcities, epidemics and earthquakes....In this situation coin clipping became so common the authorities adopted measures regarding circulating coins. The specimen here stars in one of the most curious anecdotes of Spanish Numismatics.

The populace so exasperated the authorities with their persistent fraudulent clipping of silver coins that they dreamed up a system which seemed to them an infallible means to prevent this mutilation. They designed a decreasing coin valuation system so that if a coin was trimmed and placed back in circulation the higher value was eliminated, by which the coin was automatically devalued to the lower value. If the coin is whole it is worth one *carlino* "C I"; if clipped or trimmed it converts to the value of the inner circle five *grani* "G V." He who clipped the coin obtained some silver but had to pass the coin at the lower value which did not compensate for his fraud. But human nature...is resourceful and they quickly connived a means to circumvent the invention, they clipped the piece using a sinusoidal shape (scalloped), leaving the area where the value of 1 *carlino* was stamped. This way they clipped some of the silver without losing full value of the coin. Needless to say, because of this the new invention was quickly abandoned and they ceased this type of coin.

As we know, the solution to avoid clipping came later with the milling of the edge. In any case this coin design is a testimony of an apparently bright idea which turned out to be too ingenious.

In my research for this article I found another example and it is different in two fundamental ways. First, it does not show a date, and second, the values are 10 grani and 5 grani, there is no marking of carlino. This second piece is from Fritz Keunker sale 105 (27 September 2005, lot 2361).



**Figure 2**  
**Naples, 10 Grani or 5 Grani, Philip III undated PC**

**Obverse:** PHILIPPVS·III·RE with two rings around king's bust. Inner ring G·V in four places, outer ring G·IO in four places, both equidistant around.

**Reverse:** HISPANI·VTR·SICILI and followed by what looks to be a "2." Legend surrounds shield with P left and C right.

The denomination *Carlino* dates back to 13th century Naples when Charles d'Anjou (King of Sicily 1262–1282, King of Naples 1282–1285) issued it in gold. *Carlino* comes from his name, Charles, which is Carlo in Italian.



**Figure 3**

Charles, whatever his faults, was at least a connoisseur of beautiful things, and dissatisfaction with the appearance of his *reali* probably contributed to this coinage reform of 1278.

In that year the coinage system of the south was comprehensively transformed, for while *denari* continued more or less as before, the *taris* and *real d'oro* were abolished in favor of a coinage of gold and silver such as was establishing itself elsewhere in the West. The new *carlino* or *saluto d'oro* was a beautiful coin of pure gold, weighing 4.32g, having on the obverse an admirable representation of the Annunciation and on the other the shield of Naples-Jerusalem. The king took personal interest in the design, rejecting the patterns in June 1278 on the ground that the obverse and reverse were not struck in the same plane and that the lettering was too crowded. The silver *carlino*, weighing 3.34g, was of the same type but the coins were of slightly larger module. Ten *carlini d'argento* made one *carlino d'oro*. (Philip Grierson, *Coins of Medieval Europe*: 1991, p. 112.)

Figures 1 & 3 are courtesy of Aureo Subastas. Figure 3 is courtesy Fritz Rudolf Künker GmbH & Co. KG, Osnabrück; image copyright Lübke & Wiedemann, Stuttgart.

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### Quiz Answer

**Sophie Friederike Dorothee Wilhelmine, Princess of Bavaria.** She was deeply affected by the death in Mexico of her second son, Maximilian I of Mexico. She never recovered from that shock, and withdrew from public life. She died of a brain tumor in 1872. [http://en.wikipedia.org/wiki/Sophie,\\_Princess\\_of\\_Bavaria](http://en.wikipedia.org/wiki/Sophie,_Princess_of_Bavaria).

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**A Renaissance Medal**  
**Leonello d'Este by Amadio da Milano**  
(Reprinted from Morton & Eden Ltd.)



**Leonello d'Este (1407-1450), Marquis of Ferrara from 1441**

Bronze medal by Amadio da Milano. Obverse, LEONELLVS MARCHIO ESTENSIS DOMINVS, bust right. Reverse, a blindfolded lynx seated left on cushion; incised inscription around, AMADE MEDIOLAN ARIFEX FECIT, 48.4 mm (Hill 68; Armand I, 16, 1; Cordellier 269; Syson/Gordon p. 122, note 155; Middeldorf/Stiebral II, this piece), pierced, a very fine contemporary cast with dark patina. Provenance: Sotheby's, 23 January 1980, lot 210; Morton & Eden, 14 June 2007, lot 563.

The blindfolded lynx on this extremely rare medal of Leonello d'Este is an emblem of Statecraft. Syson/Gordon points out that this same reverse exists on a medal signed by Nicholaus accompanied by the inscription *Quae videns ne vide* (Seeing these things, do not see them) which suggests "the diplomatic art of selective vision...the lynx was also reputed to have sight so keen it could see through walls, thus making light work of a blindfold." Both the present medal by Amadio da Milano and the one by Nicholaus seem to pre-date Pisanello's similar medal (Hill 28; Syson/Gordon 13, figure 3.41) and must have been made (according to their obverse inscriptions which lack Leonello's title as Marquis of Ferrara) just before 26 December 1441, the date that he succeeded his father, Niccolò III (see following lot). Amadio da Milano (died ca. 1483) signs himself on his medals as a goldsmith (aurifex).

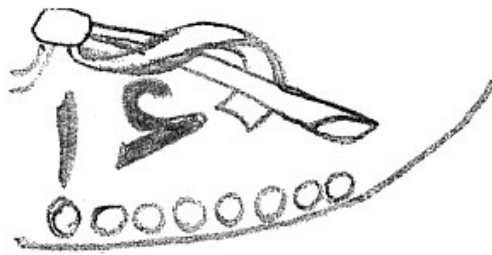
This article courtesy of Morton & Eden from their auction catalog *The Stack Collection: Important Renaissance Medals and Plaquettes*, lot 40, 9 December 2009, London.

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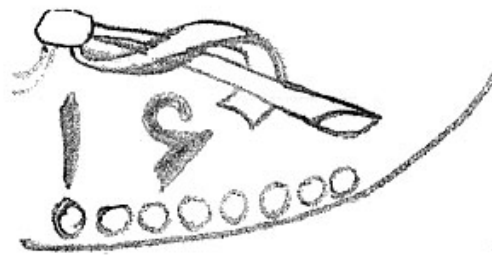
## Iran 50 Dinars Die Varieties

Mike Davis, NI #2392

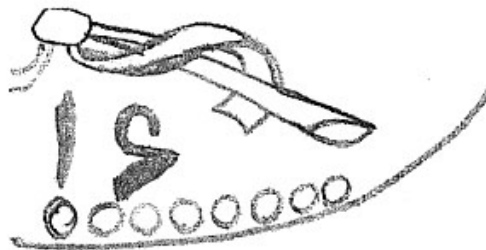
For the Iranian 50 dinars dated SH1316, catalog number KM #1142, I have observed three distinct varieties of the date. On all three the position of the second “1” is consistently in the same position. The final digit, the “6,” I have found to have three different positions. These have not been re-cut, so it leads me to believe they are struck from separate dies. The first variety I call the “High Date,” the top of the “6” nearly touches the ribbon and is spaced one border bead over from the “1.” The second variety, the “Middle Date,” the “6” is nearly centered in its area and is spaced two beads from the “1.” The third variety, the “Low Date,” has the bottom of the “6” nearly touching the bead next to the “1.”



**High Date**



**Middle Date**



**Low Date**

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## Book News and Reviews

The NI Library has received the following book from the author:

PC80: deBA: 2009: CGMP  
de Barros, Alexandre O. F.

*Catálogo Geral de Moedas Particulares, Vales e Fichas do Brasil / General Catalogue of Brazillian Tokens.* By Alexandre O. F. de Barros. 2009. 2 volumes, 670 pages.

This is a catalog of many types of Brazilian tokens including transportation, vending machines, store cards, attendance checks, sugar mills and mining. Excluded are counterstamps on coins and telephone tokens.

In the preface the author relates his start as a token collector and discusses changes in the hobby during his collecting lifetime. He discusses the scope of the catalog, provides an explanation for using the catalog, a discussion of rarity and values, and observations on collecting Brazilian tokens.

The entries are arranged geographically and by type of issuer. Each entry includes the obverse and reverse legends, the metal, shape, size, rarity; and value estimates in G, F, VF, and EF condition. There are photos of most tokens by type. In some instances the tokens are known only from collectors who would not allow photographs of their holdings.

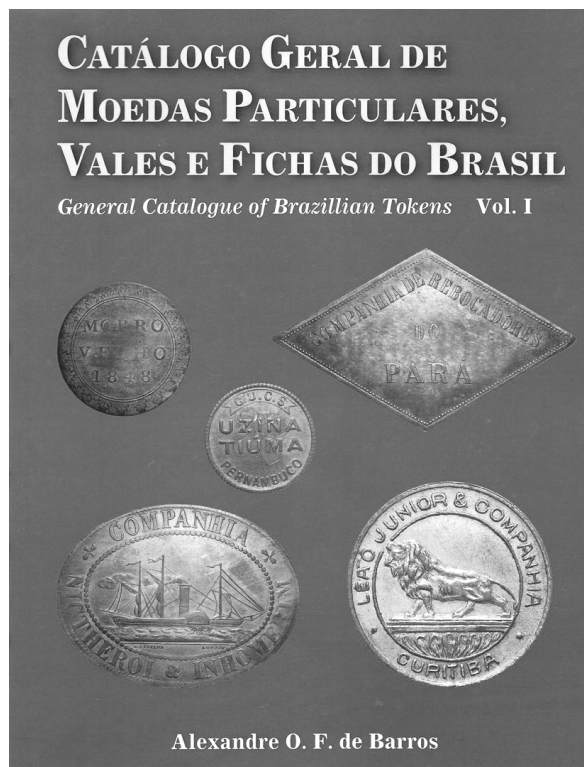
Notes on selected issues are at the back of volume 2 rather than included in the body of the work. The index makes it easy to locate individual tokens.

The introduction and notes are in Portuguese and English; the description of the tokens is in Portuguese, but the catalog is easy to use after a little effort.

These and other books are available for loan from the NI Library. Visit the NI web site for a complete list of the Library's holdings.

This set is available from the author for \$153 (includes shipping). If you are interested in buying a set you may contact the NI Library and I will forward your request to Mr. de Barros.

David Gracey, NI Librarian



**NI**

**NI Educational Programs**  
**National Money Show, Fort Worth Texas, March 25-28, 2010**

The Numismatics International Education Program Moderator, Howard A. Daniel III, will be manning a club table for NI (and IBNS, NBS & PCF) at the American Numismatic Association National Money Show in Fort Worth. There will be about 400 packets of world coins from NI (and banknotes from IBNS) to be given to young and new numismatists in the name of NI at the club table. References will also be given to scout counselors to assist with those scouts working on their numismatic merit badge.

There will be an NI meeting at 12PM (Noon) on March 27 in a meeting room described in the program. An NI representative will preside over the meeting. All members are welcome and should bring one piece from home or one bought on the bourse to describe during the show and tell part of the meeting. There is a map to the convention center at the ANA website [www.money.org](http://www.money.org).

Howard will also be the moderator of the International Bank Note Society (IBNS) meeting at 11AM in the same room and all NI members are welcome to join it. There is often a Mini-Fest during the last 15 minutes of the meeting. This part of the meeting is conducted by collectors of Military Payment Certificates (MPC) and other military financial instruments and Military Fest Certificates (MFC) are usually "paid" to the attendees. Whether or not you are a collector of militaria, you will enjoy the Fest.

The club table on the bourse can be designated as a meeting place for NI members and members can also volunteer to man it so Howard can look around the bourse and attend other meetings. Howard is looking forward to meeting new and old NI members in Fort Worth!

